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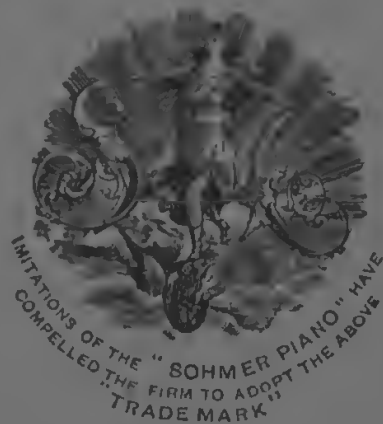
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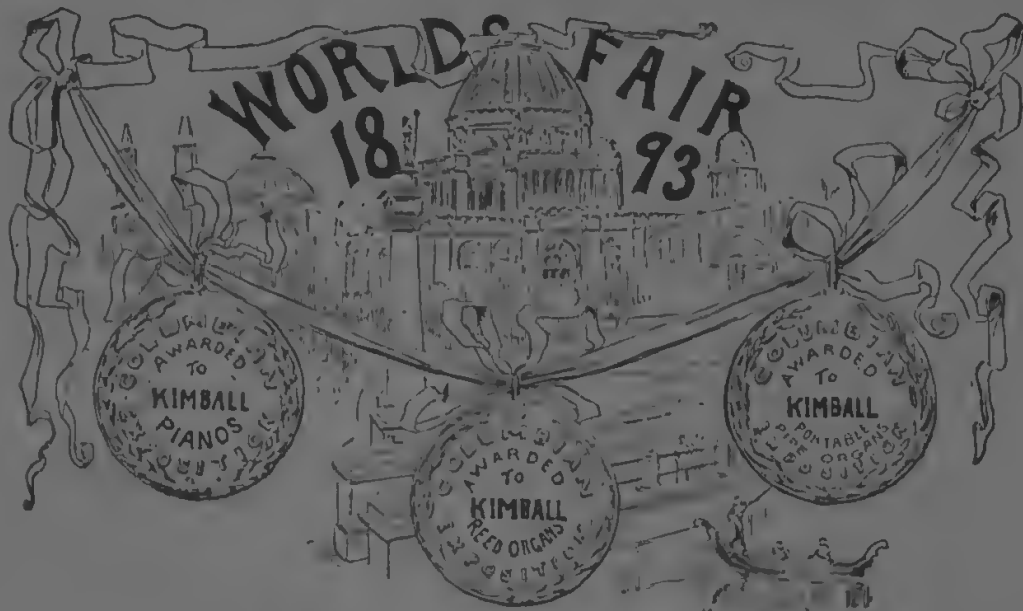
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NEED OF STRENGTH.

There is an organic relation between strength and singing, says a writer in the New York *Advertiser*. The mere production of song demands but the exertion; of singing and acting together demands an expenditure of vital force almost as great, if not equal to, the hardest physical labor. There are many parts in grand opera, and even light opera, which are simply exhausting to a weak or sickly man or woman. This is a reason why so many charming vocalists, who are simply superb in parlors or in small social circles, make such miserable failures when they go upon the concert platform or the stage. They have not the requisite strength for the work they undertake. They seldom realize this fact, but draw upon their will power or upon medicines to tide them over; and all goes well for a brief while, until they break down and become wrecks.

Nearly all of our great singers are people with a fine physical development, who take excellent care of their bodies, and leave nothing undone to insure their health and increase their physical well-being. If any young woman desires to join the musical stage as a profession, she should bear in mind that a prime necessity is a good physical condition. It is not needful to be an athlete, but she should be able to take long walks and enjoy them; to run, play, jump an hour at a time, without being tired or worn out. I might go even further, and say that every musical aspirant should take a thorough course in gymnastics. Even if this is not necessary, it will do no harm, and will tend to increase the sweetness, volume and effectiveness of the singer. I am glad to see that in the colleges this is being made a regular feature. In nearly all, to-day, the girls are trained physically as well as mentally.

The same rule may be applied with great advantage to the musical training of women. It should be accompanied by a physical training at the same time. This is too often overlooked by bright and ambitious young girls who go to Europe to finish their musical education. You find them in England, France, Germany and Italy. They work hard; they put their whole soul into their endeavors; they economize, and deny themselves pleasures in order to obtain the highest musical culture; and doing all this they forget absolutely that superb mechanism, their own body. As a result, something gives way, and they go home utterly heart-broken. Their failure is erroneously charged to over-work, to false methods of instruction, to bad climate, and to any and every cause save the true one.

For generations to come, the name of Dr. George F. Root, America's great war-song writer, who died suddenly at Bailey's Island, off Portland, Me., in his 75th year, will hold a high place in the affections of the patriotic, and will be remembered by the American people as the composer of the "Battle-Cry of Freedom," "Tramp, Tramp, Tramp, the Boys are Marching," "John Brown's Body," "Rally Round the Flag, Boys," "Marching Through Georgia," and numerous other popular songs,

FRANZ ONDRICEK.

Franz Ondricek was born in Prague, where his father was a musician, and while quite young he was compelled to assist his father to earn a living for his family. In his seventh year he was advanced sufficiently to play violin concertos, principally those by De Beriot. In his fourteenth year he was admitted to the Conservatory, where he made wonderful progress. He not only studied music, but was also instructed in literary branches. After three years Ondricek received the first prize for his mature rendition of the Beethoven Concerto. At a subsequent concert he gave in Prague, Wieniawsky was present and heard him play the Concerto by

said, "Here, this is my second Wieniawsky!"

Ondricek remained in France for the following two years, while he played in a number of the Pasdeloup Concerts in Paris, as well as in all the representative concerts in Bordeaux, Lyons, Marseilles, Brussels, Nizza, and other French cities. Later he played for the London Philharmonic Society, where he achieved an enormous success, so much so that he has played with that society almost every season for the last ten years.

After his London success Ondricek was heard in the leading German cities, such as Vienna, Berlin, Dresden, Stuttgart, Frankfort, Leipzig, Hamburg, and was everywhere received by enthusiastic audiences. In Italy the artist's success was so pronounced that he has been compelled to make an annual tour in that country the past eight years.

Ondricek's repertoire is enormous, comprising almost the whole of the violin literature, including a number of compositions never played by any other artist. He is equally great in the rendition of the classic as in the modern brilliant compositions. He plays Bach, Beethoven, Spohr, Mendelssohn, Dvorak, Bruch, as well as Ernst, Paganini, Vieuxtemps, Wieniawsky, Bazzini, Lalo, etc., and he is as often compared to Joachim as to Sarasate. Ondricek to-day belongs to the world's greatest violinists. He is a true artist. Grand and noble tone, positive purity of intonation, warm and sympathetic interpretation, individuality of conception, and withal verve and temperament are the salient qualities of Ondricek's playing.

Ondricek is honorary member of the Philharmonic Society of London; of the Royal Academy of Arts in Rome, and a number of other musical societies, besides being the possessor of the Roumanian Order of the Star, the Swedish Gustav Wasa Order, and the Bulgarian Order "Pour la Mérite."

Rubinstein, when once asked why he never raised his eyes from the keyboard when playing in public, replied that the habit dated from a painful experience he had made when first he played in London. He had forgotten his surroundings through concentration in his work, but of a sudden a desire for companionship in his artistic joy induced him to raise his eyes; they fell, by chance, upon a stout, huxom *familiars* in the front row. His mental ecstasy was

greeted by the most exaggerated yawn, impossible to imagine for the facial capacities of polite society. It will not be difficult to conceive the reaction. From this date he determined, in self-defense, never again to raise his eyes while playing in public.

The question, "Which is the most musical city in the world?" has recently been decided in favor of Frankfort-on-the-Main. Last year no less than forty-six orchestral concerts were given there, none with less than seventy performers; besides these, there were eight oratorio concerts on a grand scale, eighteen on a smaller scale, fifteen chamber music concerts, twenty-eight recitals, besides numerous pupils' concerts.

A very young Pole, M. Stanislas Melker, of Warsaw, won the \$1,000 Rubinstein prize for the best pianoforte concerts at Berlin this year.



Molique. The great Belgian kissed him on the forehead, and, after the playing of his "Legende," bounded upon the platform and said to him, "You can play this any time after me." This incident induced a rich merchant from Prague to give young Ondricek the means to take a course at the Paris Conservatory of Music, where with difficulty he was accepted, on account of prejudice against foreign artists. He continued his studies under Massart. While there he made the acquaintance of Vieuxtemps, who heard him play, and remarked to him, "Young man, you are to-day already a great artist; it is foolish of you to waste your time." This was, however, not the case. After his connection with the Paris Conservatory of Music for two years he received the first prize. During the commencement exercises, Ondricek having finished playing his selection, Massart stepped forward and

✓ SPIERING QUARTETTE CONCERT.

On Tuesday, October 15th, the Spiering Quartette of Chicago will give a concert, under the auspices of those interested in the welfare of the Rebekah Hospital. This Quartette is headed by the eminent young violinist, Mr. Theodore Spiering, so well and favorably known to all music lovers in this city. The other gentlemen in this quartette are worthy associates of this promising artist, and the quartette as a whole is by all means the best in the West.

The personnel of the quartette is excellent, being composed of Messrs. Theodore Spiering, first violin, Otto Roehrborn, second violin, Adolf Weidig, viola, and last, but not least, Herman Diestel, violoncello.

Not only are these gentlemen in the first rank as instrumentalists, but among them they are able to boast of many scholarly qualities, especially Mr. Weidig, who is a composer of considerable note.

Associated with them on the occasion of this concert will be Mr. George Fergusson, the New York baritone, who is creating such a furore in the East, and Mr. Leopold Godowsky, the celebrated Russian pianist, whose arrival at Chicago has created such a sensation in musical circles.

Altogether the concert will be one of the distinct musical events of the season, being, as it is, the opening of the musical season in this city.

Every member of the Spiering Quartette is a soloist and prominent member of the Theodore Thomas Orchestra. This fact is alone proof of the distinguished position they occupy among musicians, especially taken in connection with the fact that they have not been hastily brought together, but have been rehearsing as a quartette for several seasons.

PERSONNEL.

MR. THEODORE SPIERING, the first violin of the quartette, was born in St. Louis, Mo., and is descended from a musical family, his father having been a violinist of high repute, from whom he received his early training. Two years were spent at the Cincinnati College of Music, under Mr. Henry Shrader, and in 1888 he went to Berlin, where he remained four years under Joachim. He was a favorite pupil of this great master. As a result of his success abroad, Theodore Thomas engaged him for his orchestra. Moreover, Mr. Spiering is a soloist of no mean repute. His technique is faultless, and his interpretation thoroughly artistic. Mr. Spiering plays upon one of the finest violins in the country, a Joseph Guarnerius del Gesù.

MR. OTTO ROERBORN, second violin, was born at Hanover, Germany. His father was his first teacher. Two years were spent at Cossel, where he played at the Royal Opera House. Again two years were spent in Berlin, at the Royal High School of Music, where he studied with Prof. Jacobsen, and also had the good fortune of becoming a pupil of Joachim. Just before the World's Fair opened he came to Chicago and joined the Thomas Orchestra, of which he still is a member.

MR. ADOLPH WEIDIG, viola, was born in Hamburg, Germany, and is the son of a musician. He studied with Carl Bargher, Dr. Hugo Riemann, Court Conductor Abel and Josef Rheinberger. At sixteen he was engaged for the Philharmonic Society in Hamburg, and composed works for voice, strings and orchestra, and in 1888 was awarded the Mozart prize at Frankfurt for the best composition of a string quartet. At the Academy of Music in Munich, for two successive years, he took the highest diplomas for "extraordinary accomplishments in all musical branches." He was offered a professorship at the Academy, and the assistant leadership at the Munich Court Theatre, but decided to come to Chicago as first violin in the Thomas Orchestra.

MR. HERMAN DIESTEL, violoncello, when only five years of age began the study of music, with his father as instructor, in his native city of Berlin, Germany, choosing the violoncello as his solo instrument at the age of ten. After graduating at college he entered the Royal Conservatory of Music, in Berlin, and upon the conclusion of his studies accepted the position of solo violoncellist in Hamburg. Later he filled the same position in Dresden, where he played in quartette with the renowned Wilhelmj for an entire season. He came to this country in 1891, under contract with the Mendelssohn Quintette Club of Boston, and during his two seasons with that organization created a furore wherever he appeared. Last spring he was engaged by the Thomas Orchestra, with which he is still prominently connected.

RANGE OF THE VOICE.

At the American Association for the Advancement of Science at Springfield, Mass., Prof. W. Leconte Stevens told the section of physics that the extreme range of the human voice seemed to be six and a fourth octaves. When girls squeal at their play, he said, they frequently make noises an octave



Theodore Spiering Hermann Diestel Adolf Weidig Otto Roehrborn

higher than Adelina Patti could ever sing, while Fischer, a German basso of the sixteenth century, could sing an octave lower than the ordinary bass singer. Mr. Stevens alluded to the success of a recent invention of photographing the vocal cords while a person is singing.

Some years ago an experiment was made to show how sound could be destroyed by alternate layers of hot and cold air. An arrangement of heating grids and spaces provided the atmospheric conditions, and a brass band at the end of the room did the rest. The practical importance of the test was that it showed how futile a fog-horn might be when cut off by zones of different temperature from ships at sea, and explained several actual failures. Since then the matter has been tested in practice, with astonishing results, of which the following, culled from a shipping publication, is a specimen: "A vessel steamed backwards and forwards, to and from a lightship on which a fog-horn signal was kept going. At a distance of $2\frac{3}{4}$ miles (nautical) the sound became faint, but increased once more in density at a distance of $2\frac{1}{2}$ miles. Between the $1\frac{3}{4}$ and $1\frac{1}{2}$ mile distance it could hardly be heard at all, but on passing the mile-and-a-half mark it became suddenly so loud that the sound seemed to originate near the ship. On reversing the course the same thing occurred again, and was even more marked on a third trial, the sudden outburst of sound when the mile-and-a-half mark was passing being especially remarkable. On approaching the lightship further the sound vanished at half a mile distance, and re-appeared at a quarter of a mile, after which it obeyed the usual laws of distance until the vessel was reached."

ITALIAN COMPOSERS.

There is a general impression that Italian composers live and die in poverty, and that the Government is too poor to assist them. This fallacy is denied in a recent letter, for the writer says that a stipulated sum, and not royalties, is paid in advance for the performance of each work: "The sum depends upon the value of the opera, the importance of the theatre, and the artists employed, and the season in which it is given. The publishers, thoroughly cognizant of the means of every theatre in Italy, make their prices accordingly. The price once named is never reduced, even though the opera may fail to succeed. When the contract is signed the theatre director receives the vocal, but not the orchestral parts. In season for the necessary rehearsal the latter are loaned, but only when a sufficient sum is deposited to secure their safe return. To this phase of the business there is said to be due the frequent delays in first presentations, managers not having the necessary sum to advance. The inefficiency so frequent in the orchestra work on the occasion of first performances is ascribed to the same cause—an adequate number of rehearsals having been denied. The composer's rights are placed at from 20 to 25 per cent. of the supposed receipts of the theatre involved. The smallest provincial theatre in Italy, according to this information, pays \$600 a night for the right of presenting 'Cavalleria Rusticana,' and the receipts are nearly double this sum. Deducting salaries and other contingent expenses the manager's profit would seem likely expressed in few figures.

"Verdi's 'Aida' commands \$2,000 and even \$3,000 a performance in the larger cities; in the provinces one-third the last-named sum is demanded. Of the receipts 40 per cent. is paid the composer by the publishers, who must bear all expense. For the right to perform old operas little is given, although 'Barbier,' 'Norma,' 'Sonnambula,' 'Lucia,' and like works still are of a mercantile value. In such instances,

however, the composer's descendants receive no share of the profits, author's rights not being known in the time of Rossini, Bellini and Donizetti. In Italy an opera may be given in as many as twelve theatres simultaneously, as every town has its theatre where operas are produced during at least one season of the year. Dramatic authors are, on the other hand, said not to be so well paid in Italy as musical composers."

Some years ago the Pope declared in favor of plain songs in the churches. Out of three hundred churches in Rome, pure plain song is sung only in two—the German and American college chapels. Wondering at the inconsistency involved, says a writer in the *Churchman*, inquiry was made at several Roman ecclesiastics as to the reason. The substance of the information received is as follows: "The Pope has officially pronounced plain song the only lawful music, and has ordered its exclusive use, and he has given this order at the earnest solicitation of the Germans. A question having arisen as to the correct standard, the Pope referred the matter to the congregation of rites. They called in experts, who decided that the school of Ratisbon was of supreme authority. The Pope confirmed this decision and named Pustet the official publisher. But—I was told—the Italians do not like such severe music, and as the Council of Trent refused to condemn Palestrina's music, they are allowed, by concession from the Pope, to have music 'after Palestrina.' Any one who hears it will say that it is a long way 'after.' The French follow the Cecilian school and the Spaniards and Portuguese agree with the Germans."

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OCTOBER, 1895.

APOLLO CLUB.

This popular organization, under the direction of Alfred G. Robyn, will begin its second season in November, and will include in its first concert the two eminent artists, Clementine de Vere Sapio, soprano, and Ondieck, violinist; a chorus, "The King and the Sage," by Neyin, and a baritone solo and chorus.

CHORAL-SYMPHONY SOCIETY.

The following programmes have been announced for the coming season of the Choral-Symphony Society: Nov. 28, "Editha;" Dec. 26, "The Messiah;" Jan. 23, Symphony Concert; Feb. 20, Choral Concert (miscellaneous); March 26, Symphony Concert; May 14, "Odysseus."

Conductor Ernst has returned from his European trip, and has begun rehearsals at the Pickwick for the first concert. Mr. A. D. Cunningham, the secretary and treasurer, is leaving no stone unturned to make this the most successful season in the history of the Choral-Symphony Society. Contracts are expected to be closed with some of the most famous soloists. Tenors and baritones are invited to join the chorus.

METROPOLITAN OPERA HOUSE SINGERS.

It will be seen by the following list of names that most of the singers who were heard last season at the New York Metropolitan Opera House have been re-engaged for next season: Mme. Melba, Mme. Nordica, Mme. Sealchi, Mme. Mantelli, Mlle. Bauermeister, MM. Jean and Edouard de Reszke, M. Planson, Signor Ancona, Signor Campanari, Signor Russitano and Signor Bensaude all will return. In addition to the above named artists, Messrs. Abbey and Grau have engaged Mlle. Calve, who will be heard, not only in Bizet's opera, "Carmen," but also in "La Navarraise," an opera which has never been produced here, and in "Le Cid," and probably in "Mefistofele." Among the new comers the following names appear: Miss Marie Engel, a light soprano, who recently made a hit in Gounod's "Philemon et Baucis," at the London Covent Garden Theatre; Miss Clara Hunt, contralto, a young American lady, who has been studying in Paris for several years; Mme. Lola Beth, a soprano from Vienna; Miss Marie Brema, who sang here last spring with Mr. Walter Damrosch's company; Mme. Georgine von Januschowsky; Mr. Lubert, tenor; Mr. Cremonini, tenor; Herr Otto Walnocfer, tenor; Herr Kasehmann, baritone; Herr Wiegand, leading basso; and Herr Schwarz, who sang with the Damrosch company last season. Mme. Sembrieh, who sang here some ten years ago, has been engaged to fill the roles which have been usually filled by Mme. Melba, who is under contract for a short concert tour during the fall and early winter, and will not join the opera company until early in January, when she will be seen for the first time in "Manon."

SEÑOR AQUABELLA.

The picture we present to our readers this month is that of Señor Aquabella, teacher of voice and piano.

Señor Aquabella is a Cuban by birth, and was born in the far-famed city of Havana. His father was an Italian pianist, organist, orchestra leader and composer, and from him he received his early training. At the age of 17 he went to Italy to study under the best masters, going from there to France, where he completed his studies.

In 1800, Señor Aquabella went to New York City and taught at "Steinway Hall" for 11 years, meeting with great success in his branches of voice, piano and organ. He also conducted choral societies and filled the position as organist at various churches.

In 1891, Señor Aquabella accepted an engagement at the "North Texas Female College," the largest



institution at Sherman, Texas. In 1892 he went to Galveston and Houston, where he taught for three years with unprecedented success. He came to St. Louis a short time ago, and being encouraged by leading local musicians and a class of pupils, he decided to make his home here. He is director of the vocal department at the "Strassberger Conservatory."

Señor Aquabella's specialty is vocal training according to the celebrated Italian school of singing. He is the composer of several works, vocal and instrumental, which have been received with marked favor by both musicians and the public. While traveling, he has mastered, besides his native tongue, the Spanish, the Italian, French and English languages.

Señor Aquabella is a gentleman of refinement and ability and is fast winning for himself a large circle of friends.

NEWBY & EVANS' PIANOS.

The popular Newby & Evans' pianos, manufactured by Newby & Evans, of New York, are having a large sale in St. Louis. They are well represented by Mr. John Feld, the agent, 1531 South Broadway, who will be pleased to have patrons call and examine his splendid stock, or write for catalogue and prices. The Newby & Evans' piano is a high grade instrument and unsurpassed in workmanship, durability and quality of touch and tone.

CITY NOTES.

Mrs. George McManus, wife of the popular and successful manager of the Grand Opera House, has been traveling the past four months, accompanied by her three sons, throughout the length and breadth of Europe. All the principal sights in England, Ireland, France, Germany, Italy, etc., have been visited and treasured in the minds of the young travelers. The last places visited were the catacombs and Mount Vesuvius, all of which the youngest son, a surprisingly talented little fellow, aptly describes and illustrates with pen drawings in a letter to his father. Mr. McManus believes in giving his family every equipment for their future.

Alfred G. Robyn, organist of Temple Israel, is preparing special programmes for a series of Sunday services to be given there on the afternoon of the last Sunday of every month. Last year, these concerts were thronged with lovers and students of music. Mr. Robyn deserves special credit for his voluntary efforts. Among other things the "Ninety-fifth Psalm" of Mendelssohn, "Garner Mass" by Liszt, and "Eve" by Massenet will be rendered. A choral choir of 50 members will assist. Mr. Robyn has been engaged for organ recitals at Minneapolis, Minn., Hannibal, Mo., and Florence, Ala.

The Musicians' Mutual Benefit Association held its annual meeting on the 16th ult. at its headquarters, the Asehnbroedel Club. Messrs. Owen Miller, Charles Kunkel and others were called upon for remarks, which the gentlemen made in their happiest vein. The M. M. B. A. is an earnest worker in the cause of music and deserves every encouragement. Mr. Owen Miller has done much for musical matters in St. Louis, and is an able champion of the M. M. B. A.

Louis Hammerstein, the well-known pianist and organist, has been very ill at his home, 2346 Albion Place, for the past six weeks. Mr. Hammerstein returned from Uhricksville, Ohio, where he had been engaged by the Ohio Normal Music School, complaining of a cold, which eventually turned into a serious illness. His many friends fervently hope for his speedy recovery.

Mrs. Toni Lieber has removed her vocal studio from 1049 N. Grand Ave. to 517 Ware Ave. She has begun a new department for sight singing, and a separate department for foreign languages, under the direction of competent teachers.

Mrs. Lucy B. Ralston has returned to her residence, 3431 Lucas Ave., after a three-months' sojourn in Northern Michigan. She has resumed her classes in piano, and later on will also continue her classes in theory and musical history. Miss Ralston has also returned in fine health, and has the prospect of a very busy winter.

Ewardsville, Ill., will have a special musical treat the latter part of October. The popular St. Louis singers, H. Groffman, basso; W. C. McCreery, tenor; G. Townley, tenor; Mrs. Kirkpatrick, soprano; Miss Matthews, alto, and others, will present one act of the opera "Faust" and one act of the opera "Martha."

Mrs. M. E. Latcy, the well-known soprano and teacher of the voice, is the only exponent of the celebrated Rudersdorf method in St. Louis. While East on a vacation, Mrs. Latcy was offered a splendid church position and special inducements to remain there. Home ties, however, influenced her to remain in St. Louis. Mrs. Latcy is one of the most successful of teachers, and the possessor of a magnificent voice.

Miss Ida Miehle, teacher of music, receives pupils at her address, 2756 Magnolia Avenue. Miss Miehle is a pupil of the best teachers, and well qualified for her work.

John F. Robert, teacher of piano, receives pupils at his address, 2624 Thomas Street. Mr. Robert is a conscientious and painstaking teacher, and very successful in his work.

The Polytechnic College, Fort Worth, Texas, gave a very creditable recital in which the music teachers of the college participated. This college has secured the services of Miss Kate V. King as principal and directress of the musical department. Miss King is one of the most popular and successful teachers in the South.

The Spiering Quartette, will play at Lincoln and Omaha early in October, and at St. Louis on the 15th inst. They are also under engagement to give three concerts in the Summy series at Chicago.

Do you need an umbrella, a parasol, or a cane? If you do, go to Namendorf Bros., 314 N. Sixth bet. Olive and Locust Streets. They will give you the best umbrella for the money that can be had. Namendorf Bros. make umbrellas and repair them at their factory. People living out of town can order by mail, with the assurance that the most careful attention will be given.

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Mueller-Braunman's Pedal Violin, one of the most remarkable instruments of the day, will be on exhibition during the Exposition season at Thiebes & Stierli's booth. This novel instrument deserves the attention of all musicians and teachers, and is destined to be very popular. C. F. A. Meyer, 1526 Lafayette Ave., St. Louis, Mo., is the sole manufacturer. Teachers desiring further information, and parties with a view to acting as agents, or desiring to become interested in its manufacture, are invited to address Mr. Meyer.

Miss Courtenay Thomas, of St. Louis, whose stage name will be Courtenay, has been engaged by Mr. Carvalho for the Opera Comique in Paris. She is to make her debut the coming season as *Dinorah*, in "Le Pardon de Ploermel."

It is rumored that Mascagni is writing a new opera for a son of Anton Rubinstein, who has determined to follow for a time the lyric stage. He will make his first appearance as first tenor in one of the leading opera houses in Italy.

Good cellists and flute players are growing scarce every year. At the twenty-four concerts given by the famous Boston Symphony Orchestra during the past season, nineteen solo performers appeared, of whom seven were singers, five pianists, five violinists, and one cellist and one flute player. Here is a brilliant chance for young musicians on these two instruments who can come up to the required standard.

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AT THE SPRING

ROBERT SCHUMANN. Op. 85.

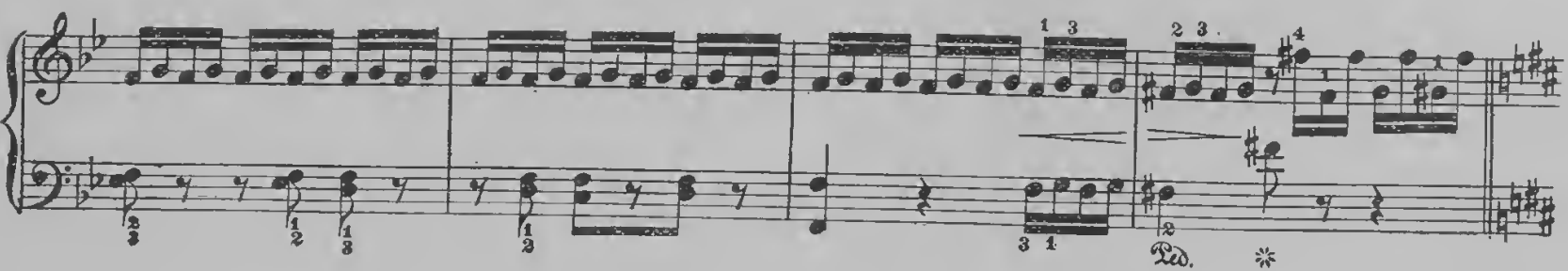
Allegretto. ♩ = 152.

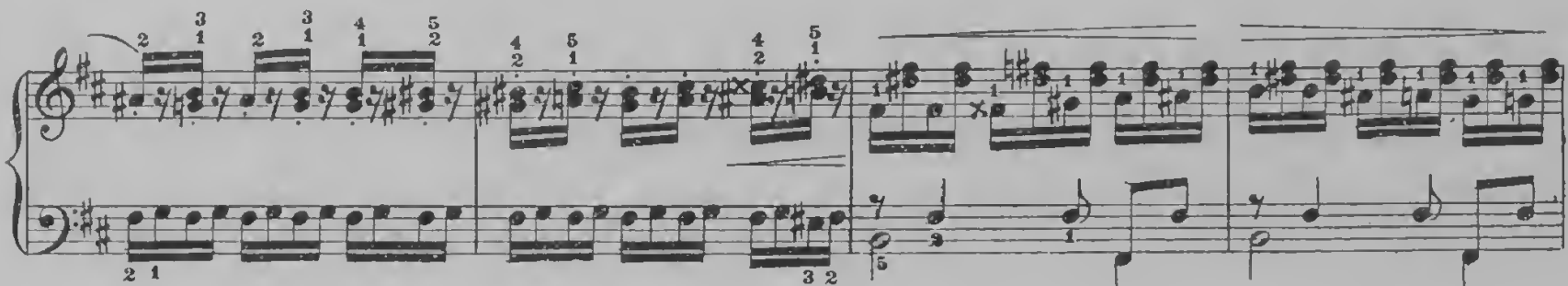
Musical score for "The Merry Widow" (No. 1) by Franz Lehár. The score is in 2/4 time, key of D major (two sharps), and consists of 16 measures. The notation is for piano, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The word "staccato." is written below the first measure of the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The first measure of the treble staff has a long slur over it, and the first measure of the bass staff has a long slur over it. The score is divided into four measures per system.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass staff features a simple harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures, each containing a measure of the melody and a measure of the bass accompaniment. The first measure of the melody is marked with a '1' and a '3', indicating a first and third ending. The second measure of the melody is marked with a '1' and a '3', indicating a first and third ending. The third measure of the melody is marked with a '1' and a '3', indicating a first and third ending. The fourth measure of the melody is marked with a '1' and a '3', indicating a first and third ending. The bass staff accompaniment is marked with a '7' and a '5' in the first measure, a '7' and a '3' in the second measure, a '7' and a '5' in the third measure, and a '7' and a '5' in the fourth measure. The score is written in a simple, clear style, suitable for a beginner's piano book.

Handwritten musical score for 'The Merry Widow' (No. 10). The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is primarily in the Treble staff, featuring various note values and rests. The Bass staff provides accompaniment with chords and single notes. The score is divided into four measures. Above the first measure, there is a handwritten '5' and a '3'. Above the second measure, there is a handwritten '5' and a '3'. Above the third measure, there is a handwritten '4' and a '2'. Above the fourth measure, there is a handwritten '4' and a '2'. The score is marked with 'Ad.' and a star symbol at the beginning and end of the first two measures. The notation includes various note values, rests, and accidentals.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures. The first measure has a "Ped." marking and a flower symbol. The second measure has a "Ped." marking and a flower symbol. The third measure has a "Ped." marking and a flower symbol. The fourth measure has a "Ped." marking and a flower symbol. The score is written in a simple, clear style, with notes and rests clearly visible. The lyrics "The Rose Tree" are written below the bass staff.





LIEBESTRAUM.

3

DREAM OF LOVE.

Nº 3. of Liebesträume.
Revised by Dr Hans von Bülow.

FRANZ LISZT.

Poco Allegro, con affetto.

The first system of musical notation for 'Liebestraum, No. 3'. It consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a melody in the treble staff and a bass line in the bass staff. The melody is marked with fingerings (1, 2, 4) and a 'dolce cantando' instruction. The bass line is marked with 'Ped.' and asterisks. The system ends with a repeat sign.

All notes on the lower staff are to be played with the left hand.

The second system of musical notation. It continues the melody and bass line from the first system. The treble staff has fingerings (1, 2, 4) and the bass staff has 'Ped.' and asterisks. The system ends with a repeat sign.

The third system of musical notation. It continues the melody and bass line. The treble staff has fingerings (2, 1, 2) and the bass staff has 'Ped.' and asterisks. The system ends with a repeat sign.

The fourth system of musical notation. It continues the melody and bass line. The treble staff has fingerings (3, 1, 2) and the bass staff has 'Ped.' and asterisks. The system ends with a repeat sign.

The fifth system of musical notation. It continues the melody and bass line. The treble staff has fingerings (1, 1, 2) and the bass staff has 'Ped.' and asterisks. The system ends with a repeat sign. The tempo instruction 'poco cresc. ed agitato.' is written above the system.

dim.

2 4

Ped. * Ped. * Ped. * Ped.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. Ped. * Ped.

ad lib.

3

p

accel.

3 2 1 3

1 1 1

Ped. * Ped. * Ped. * Ped. * Ped.

l. 2 h.

rit.

1 1 1 1 2 1 2 1 2 1 2 1 2

Ped. * Ped. * Ped. * Ped.

Piu animato con passione.

5 3

2 1 1 2 4

2 1 1 2 4

5 2 1 1 2 4

Ped. * Ped. * Ped. * Ped.

5 1 2 1 2 5

4 3

1 2

2 1 3 1 5 2 3 1 2 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

5 1 1 2 4
2 1 2

5 2 1 1 2 4
2 1 2

5 2 1 2 1

5 1 2 1 2 4 4 2 1

Ad. *Ad.* *Ad.* *Ad.*

f

sempre stringendo.

5 1 1 5

5 1 3 2 5 1 3 2 5 1 4 2 1 3

Ad. *Ad.* *Ad.* *Ad.* *Ad.*

1 2 5 1 3 2 5 1 4 2 1 3 4 5 1 3 2 5 1 4

Ad. *Ad.* *Ad.* *Ad.* *Ad.*

ff

2 4 2 4 2 3 2 3

Ad. *Ad.* *Ad.* *Ad.*

8

2 1 4 2 1 1 2 4 1 1 2 4 1 2 3 5 2 1 3 2 1 2 5

Ad. *Ad.* *Ad.* *Ad.* *Ad.*

2 2 2 4 2 4

Ad. *Ad.* *Ad.* *Ad.*

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes a piano introduction marked "p" and a section marked "ff" (fortissimo). The melody is written in the treble staff, and the bass line is in the bass staff. The piece concludes with a double bar line and a repeat sign.

This image shows a page from a musical score for the piece "L'Espresso" by Claude Debussy. The score is written for piano (p) and includes parts for the right hand (RH) and left hand (LH). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. The word "ossia." is written above the first measure of the RH part. The LH part is marked "l.h." below the first measure. The score is presented in a clear, legible format with a white background and black ink.

[illegible]

Tempo I.

dolce armonioso.

dolce armonioso.

Red. * Red. * Red. * Red. * Red.

A musical score for the song "The Rose Tree". It features a piano introduction in G major, 2/4 time. The score is written for piano (p) and includes a vocal line and a piano accompaniment. The piano part consists of a right hand and a left hand. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score is divided into measures by bar lines. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes a piano introduction and a vocal line. The piano part is written for a grand piano. The vocal line is written for a soprano or alto voice. The score is in G major and 2/4 time. The tempo is marked "Allegretto". The score includes a piano introduction and a vocal line. The piano part is written for a grand piano. The vocal line is written for a soprano or alto voice. The score is in G major and 2/4 time. The tempo is marked "Allegretto".

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/3. The score consists of four measures. The first measure has a vocal line starting with a quarter note, followed by a half note, and a piano accompaniment of a quarter note. The second measure has a vocal line starting with a quarter note, followed by a half note, and a piano accompaniment of a quarter note. The third measure has a vocal line starting with a quarter note, followed by a half note, and a piano accompaniment of a quarter note. The fourth measure has a vocal line starting with a quarter note, followed by a half note, and a piano accompaniment of a quarter note. The score is marked with "Ad." (Adagio) at the beginning and end of the first and third measures.

Pedaling for small hands.

пoco a poco.

[illegible]

piu smorzando e rit.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, with the right hand (R.h.) on the upper staff and the left hand (L.h.) on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody with various ornaments, including mordents and grace notes. The score is divided into measures by bar lines, and there are repeat signs at the end of the piece. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

BEETHOVEN

3

Allegro from Symphony in C major, Opus 21.

Notes marked with an arrow (\) must be struck from the wrist.

Carl Sidus Op. 79

Allegro $\text{♩} = 88$.

p

f

f

mf

f

simili.

Ped. *

Ped. *

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and a bass staff. The melody in the treble staff features eighth and sixteenth notes with various fingerings indicated by numbers 1-5 and arrows. The bass staff provides a simple accompaniment with quarter and eighth notes. The second system continues the piece, marked with 'cres.' (crescendo) and 'cen.' (crescendo). The melody continues with similar rhythmic patterns and fingerings. The bass staff accompaniment also continues with simple rhythmic figures. The piece concludes with a final measure in the treble staff.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the final two measures, which are marked with a forte 'f' dynamic and first and second endings. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The key signature has one flat (B-flat), and the time signature is 2/4.

simili.

GAVOTTE.

From the 2nd Violin Sonata.

Aus der 2^{ten} Violin Sonate.

J. S. Bach. — Camille Saint-Saëns

Allegro. $\text{♩} = 100$.

or thus.

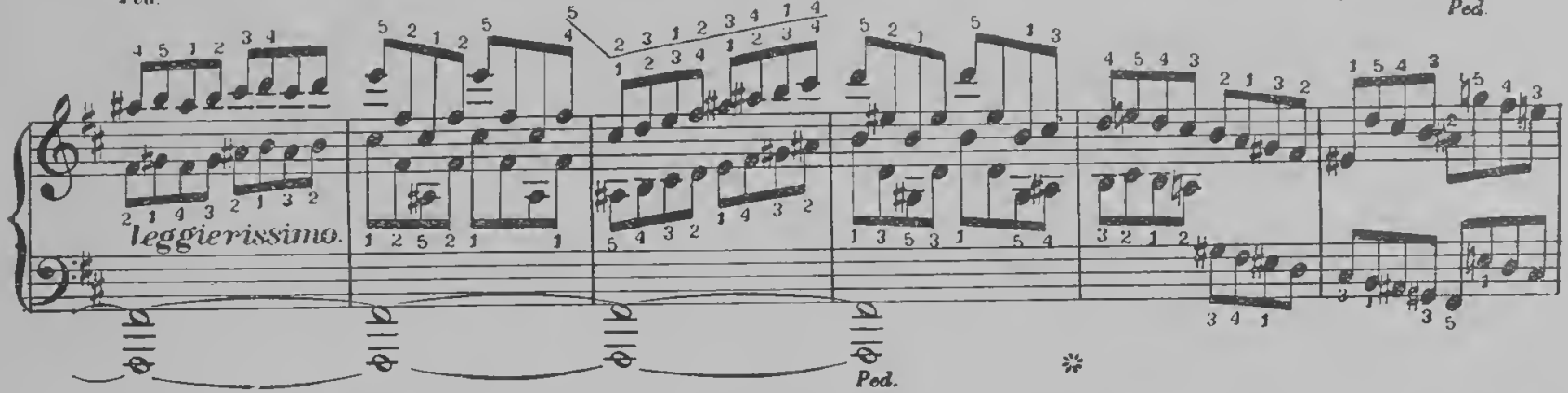
The musical score is written for piano and violin. The piano part is in G major, 3/4 time, with a tempo of Allegro (♩ = 100). The violin part is in G major, 3/4 time, with a tempo of Allegro (♩ = 100). The score is divided into five systems. The first system includes a tempo marking and a dynamic of *f*. The second system includes a dynamic of *f* and a marking of *2nd time*. The third system includes a dynamic of *p* and a marking of *2nd time*. The fourth system includes a dynamic of *ff* and a marking of *2nd time*. The fifth system includes a dynamic of *ten.* and a marking of *2nd time*. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings (Ped.) are present throughout the score. The score is published by Kunkel Bros. in 1889.



First system of musical notation, featuring treble and bass staves. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings such as *f* (forte). A pedal point is indicated by "Ped." with a star symbol.



Second system of musical notation. It includes the instruction *non legato* and a marking for the left hand, "l.h.". Pedal points are marked with "Ped." and star symbols.



Third system of musical notation. It begins with the instruction *leggierissimo*. The system contains multiple measures with complex fingerings and a pedal point marked "Ped." with a star symbol.



Fourth system of musical notation. It features dynamic markings *f* (forte) and *p* (piano). Pedal points are indicated by "Ped." with star symbols.



Fifth system of musical notation. It includes the instruction *cresc.* (crescendo) and dynamic markings *f* (forte) and *p* (piano). Pedal points are marked with "Ped." and star symbols.



Sixth system of musical notation. It concludes with two endings, labeled "1." and "2.". The first ending leads back to the beginning, and the second ending is marked *ff* (fortissimo). Pedal points are marked with "Ped." and star symbols.

VENETIAN BARGAROLLE.

(VENETIANISCHES GONDELLIED.)

Song without words

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Felix Mendelssohn Op. 30. No 6.

Allegretto tranquillo. ♩ = 72.

p

f

dimin.

p cantabile

f

cres

-cen-

-do più

12

1081 - 2

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[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some triplets and slurs. The piano accompaniment features a steady eighth-note bass line and chords. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

This musical score is for the 'The Swan' movement from the Suite for Piano and Celeste by Camille Saint-Saëns. It is in 3/4 time and D major. The score is written for two staves: the upper staff for the piano (right hand) and the lower staff for the celeste (left hand). The piano part features a melody with various ornaments and dynamic markings, while the celeste part provides a harmonic accompaniment with triplets and arpeggiated figures. The score includes performance instructions such as 'cres.' (crescendo), 'dim.' (diminuendo), and 'p' (piano). The piece concludes with a final chord in the piano part.

MORNING CHIMES.

Secondo.

JEAN PAUL.

Con Allegrezza. (Cheerful) ♩. - 80.

The musical score is written for piano and consists of five systems of music. Each system is in 6/8 time and the key signature has two flats (B-flat major). The tempo is marked 'Con Allegrezza. (Cheerful)' with a quarter note equal to 80 beats. The score includes various musical notations such as eighth notes, quarter notes, and rests. Some notes are marked with 'Tea' and asterisks, possibly indicating specific performance techniques or fingerings. The dynamics range from piano (p) to forte (f).

MORNING CHIMES.

Primo.

JEAN PAUL.

Con Allegrezza. (Cheerful) ♩. = 80.

The musical score for "Morning Chimes" by Jean Paul, Primo, is written in 6/8 time and B-flat major. It consists of five systems of piano and right-hand parts. The tempo is marked "Con Allegrezza. (Cheerful) ♩. = 80." The score includes various musical notations such as notes, rests, dynamics (p, f), articulation (accents, slurs), and fingerings. The piece concludes with a double bar line and repeat signs.

This musical score is for a piece titled "Secondo." It is written for piano and features a variety of musical elements including dynamics, articulation, and structural markers.

The score is organized into six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** Features a triplet of eighth notes in the right hand, marked *f* (forte). The left hand has a steady eighth-note accompaniment. Dynamics shift to *p* (piano) in the second measure and back to *f* in the fourth.
- System 2:** Continues the pattern with *p* and *f* dynamics.
- System 3:** Similar to the previous systems, maintaining the eighth-note accompaniment and dynamic contrast.
- System 4:** Includes a first ending (marked "1.") and a second ending (marked "2."). The first ending leads back to an earlier section, while the second ending concludes the phrase.
- System 5:** Continues the melodic and harmonic development.
- System 6:** The final system, featuring a triplet of eighth notes in the right hand and concluding with a final chord.

Throughout the piece, the left hand maintains a consistent eighth-note accompaniment, often marked with "Ped." (pedal) and an asterisk (*). The right hand features a melodic line with various articulations, including slurs and accents.

1601-8

Giocoso. (Playfully.)

Primo

5

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. A dynamic marking of *f* (forte) is present. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, also with fingerings indicated. A dynamic marking of *p* (piano) is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *f* is present. The lower staff continues the accompaniment with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *p* is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *f* is present. The lower staff continues the accompaniment with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *p* is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. A dynamic marking of *f* is present. The lower staff begins with a bass clef and contains a series of eighth and sixteenth notes, also with fingerings indicated. A dynamic marking of *p* is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *f* is present. The lower staff continues the accompaniment with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *p* is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *f* is present. The lower staff continues the accompaniment with eighth and sixteenth notes, featuring fingerings 1 through 4. A dynamic marking of *p* is present. The system concludes with a repeat sign and a key signature change to one flat (B-flat).

risoluto.

f

f

p *mf* *p*

1. 2.

1601 - 8

Primo.

7

risoluto.

The musical score consists of six systems of staves. The first five systems are in 4/4 time and feature a complex, rapid melody in the right hand with many slurs and fingerings (1-4, 2-3, 3-2, 4-1, etc.). The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo). The sixth system is in 3/4 time and features a more melodic right hand with slurs and fingerings. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The score is marked with various articulation symbols, including slurs, accents, and asterisks. The key signature is B-flat major (two flats).

1601 - 8

This musical score, titled "Secondo," is arranged for piano and features six systems of music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The score is marked with "Red." and an asterisk (*) in several places, likely indicating specific performance instructions or editions. The dynamics range from *f* (forte) to *p* (piano). The piece concludes with a final chord marked *f*.

1601 - 8

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *Red.* with asterisks.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamic markings include *Red.* and *Red.* with asterisks.

Third system of musical notation, measures 9-12. The right hand features a series of eighth-note patterns. The left hand accompaniment consists of chords and single notes. Dynamic markings include *Red.* and *Red.* with asterisks.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns. The left hand accompaniment includes chords and moving lines. A *cresc.* marking is present in measure 14. Dynamic markings include *Red.* and *Red.* with asterisks.

Fifth system of musical notation, measures 17-20. The right hand features a series of eighth-note patterns. The left hand accompaniment consists of chords and single notes. Dynamic markings include *Red.* and *Red.* with asterisks.

Sixth system of musical notation, measures 21-24. The right hand features a series of eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamic markings include *f*, *Red.*, and *Red.* with asterisks.

DREAMS OF THE PAST.

Words by Hedderwick Brown.

Music by OSCAR FELDEN.

Lento con espressione ♩ - 84.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and a repeat sign.

a tempo.

Think you ev - er of one gloaming, In a golden summer gone,

a tempo.

cresc.

When a mid the gath'ring sha - dows, Eyes love lighted brighter shone!

pp

All the birds had hush'd their voices, In the grass the daisies slept,

pp *legato.*

dolcissimo. *poco* *a* *poco*

And on soft cool wing the west wind Past us like an

or thus.

ritardando.

an - gel swept.

rit.

a tempo.

Think you ev - er of the si - lence, Si - lence sweeter far than speech,

a tempo.

poco piu animato.

That stole o'er us As love drew us Clos - er treimbling each to each.

Oh! the years that I have wait - ed For a moment such as

this Stretch - ing out vain arms to clasp thee

Thrilling neath thy phan tom kiss.

p quasi recit.
Am I wak-ing? Am I dream-ing?

mf ad lib. Has that by gone day come back! *p piu lento.* Nay! 'tis on-ly

rallentando. mem-ry stray-ing O'er the dear old beat-en track.

KATIE'S FAVORITE SCHOTTISCHE

Notes marked with an arrow \nearrow must be struck from the wrist.

Carl. Sidus Op.103.

Allegretto. $\text{♩} = 104.$

The musical score is divided into four systems, each containing a treble and bass staff. The notation includes various musical symbols such as slurs, ties, and fingerings (1-5). Pedal points are indicated by "Ped." and asterisks (*). Arrows pointing to specific notes indicate they must be struck from the wrist. The piece concludes with a double bar line and repeat dots.

749 - 3

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The page contains five systems of piano music. Each system is written for a grand piano with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1-5). Pedal points are marked with 'Ped.' and an asterisk (*). The dynamics are indicated by 'mf' (mezzo-forte) and 'f' (forte). The first system starts with a treble staff entry and a bass staff entry, both marked 'mf'. The second system continues the piece, with a 'mf' marking in the bass staff. The third system features a 'f' marking in the treble staff. The fourth system continues the 'f' dynamic. The fifth system concludes the piece with a 'mf' marking in the bass staff. The page is numbered '4' in the top left corner.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above the notes. Pedal markings, including "Ped." and asterisks, are placed below the bass staff to indicate when the sustain pedal should be used. The piece is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a measure number of 8. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a double bar line at the end of the fifth system.

AN OLD STORY OF GOUNOD.

Charles Francis Gounod, whose loss the musical world so deeply mourns, possessed a kind heart as well as the genius of a great composer. The following anecdote has the merit of being strictly true in every detail.

On Christmas eve, 1837, an old man with a stont stick walked slowly through the most fashionable part of Paris. His right arm closely pressed to his side, as if it were some sacred thing, an oblong object wrapped in a checkered cotton handkerchief. He was thinly clad, shivering, and emaciated. He was buffeted about by the skurrying crowds, apparently at a loss which way to turn. He untied the checkered handkerchief, and disclosed a violin and bow. He raised the instrument, and started to play a sentimental strain; but the result was only a harsh and inharmonious sound. The street gamins chaffed him. With a sob he fell down upon the steps, resting the instrument upon his knees.

"My God!" he cried, "I can no longer play!"

Three young men came down the street, singing a tune then popular among the students of the Conservatoire de Musique. One of them accidentally knocked off his hat, a second stumbled against his leg. The bare-headed old violinist rose proudly to his feet.

"Pardon, monsieur," said the third young man. "I hope we did not hurt you?"

The speaker picked up the old man's hat.

"No," was the bitter answer.

The young man saw the violin.

"You are a musician?"

"I was once." Two great tears trickled down the old man's cheeks.

"What is the matter? Are you ill?"

The old man faltered for a moment; then he held out his hat to them.

"Give me a trifle, for the love of God! I can no longer earn anything by my art. My fingers are stiff, and my daughter is dying of consumption and want."

Down in his pockets went each one of the trio. They were but poor students, and the result was only sixteen sous. This was the combined capital of the two. The third had only a cake of resin.

"This won't do," declared the one who had apologized for the accident. "We want more than that to relieve our fellow artist. A pull together will do it. You, Adolphe, take the violin and accompany Gustave, while I go around with the hat."

A ringing laugh was the answer. They pulled their hats over their faces, and turned up their coat collars, in order to avoid recognition. Adolphe took the violin from the old man's trembling hand. Gustave straightened out his shoulders. In another moment the first notes of the "Carnivale de Venise" were floating out upon the night air. Such masterful music did not customarily come from the instruments of street-players. Windows of the palatial houses flew up, and the heads were thrust out of the openings. The strollers coming down the street stopped, and those who had gone on retraced their footsteps. Soon a good-sized crowd had gathered. Gustave sang the favorite cavatina from "La Dame Blanche" in a manner that held the audience spellbound. It rained money into the hat when the song was finished.

"One more tune," whispered the treasurer of the enterprise. "Bring out those bass notes of yours, Adolphe. I'll help you with the baritone part, Gustave, my brave tenor. The heavens will open, and larks ready roasted fall into the old man's mouth. We'll finish with the trio from 'Guillaume Tell.' And mind, we are singing for the honor of the conservatory as well as for the sake of a brother artist."

The three young men played and sang probably as they never played and sang in their after-life. The most critical of audiences was enthralled.

Life came back to the old man. He grasped his stick, and, adopting it as a baton, used it with the air of one having authority. He stood transfixed when they had done; his face lighted up, his eyes glistened.

The proceeds of the entertainment netted five hundred francs. Many of the wealthy listeners had thrown gold pieces into the old battered hat.

They gave him back his hat and its contents, and wrapped up the instrument in the old checkered handkerchief.

"Your names; your names!" the old man gasped. "Give me your names, that I may bless them on my death-bed."

"My name is Faith," said the first.

"And mine Hope," said the second.

"And mine Charity," said the treasurer of the enterprise.

"You do not even know mine," continued the old man, regaining his voice. "Ah, I might have been an imposter; but I am not. I am not! My name is Chapuce. For ten years I directed the orchestra of the opera at Strasburg. It was I who mounted 'Guillaume Tell.' Since I left my native Alsace misfortune has followed me. With this money my daughter and I can go to the country, and there she will recover her health, and I shall find a place to teach what I can no longer perform. You—all of you—shall be the greatest of the greatest."

"Amen!" was the hearty response of the students as they shook the old man's hand.

Despite their attempts at disguise, the young men had been recognized by one who afterward told the tale. They were known to fame in later years as Gustave Rogers, the great tenor; Adolphe Herman, the great violinist; and Charles Gounod, the great composer.

The old man's prophecy was fulfilled.



CLEMENTINE DE VERE-SAPIO.

Madame Sapio (née Clémence Duchéne De Vere) was born in Paris of a Belgian nobleman, his wife being an English lady (Isabel Hood, of London). Her musical education was completed under the famous artist, Madame Albertini Baucardé, in Florence, and she made her operatic debut at the early age of sixteen at the Pagliano Theatre, of that city, in "The Huguenots," creating a great sensation.

Subsequently she appeared with equal fortune at the principal theatres of France, Italy, Mexico, and Spain; among her rôles the most successful being those in "Lucia," "Dinorah," "Rigoletto," "Hamlet," and "Faust." These last two operas she studied under the composers—Thomas and Gounod.

During the last few years Mine. Sapio has devoted herself almost entirely to the concert stage. Her recent success as an oratorio and concert singer in the United States, Australia, and Germany has been phenomenal.

The young artist's quickly-growing popularity in England is easily explained by the fact that this exceptionally-gifted soprano belongs to a special and limited class of singers, who can successfully embrace, by their versatility, the most widely different styles of music.

CITY NOTES.

J. Ellicock, the popular and well-known dealer in sheet music and music books, has lately moved into large and elegant quarters at 1015 Olive Street, where he has a new and complete stock of sheet music, music books, musical instruments and musical merchandise. Mr. Ellicock makes a specialty of choicest strings and trimmings for all instruments, and gives all orders by mail the promptest attention, so that those at a distance experience no delay in getting goods.

Max Ballman, the well-known teacher of vocal music, has returned from a three months' trip throughout the principal capitals and points of interest in Europe. Mr. Ballman did not forget the interests of his profession while away, and availed himself of every opportunity to hear the great artists, many of whom he met socially. Mr. Ballman was highly delighted with his jaunts through Vienna, Dresden, Berlin, Innsprach and the Tyrol. He is hard at work again at his music rooms, 104½ N. Broadway.

Paul Mori's comic opera, "Entanglement," will be presented throughout the country this season by the Farnham Opera Co.

Miss Emily E. Detering, teacher of piano, 2607 S. 11th St., has begun the season with a good class of pupils. Miss Detering is a successful teacher.

THE ANNUAL OUTING OF THE EMPLOYEES OF WM. KNABE & CO.

The employees of William Knabe & Co.'s piano factory held their annual picnic at Darley Park, on the Hartford road. The cares of business were laid aside for the day, the great factory was closed, and the many people who help to make the musical instruments that have brought joy and happiness to many a home were given an opportunity to enjoy themselves. With their families and friends they went to the park for a good time, and they had it to their heart's fullest satisfaction.

Addresses in German were made by Mr. Charles Keidel, of the firm, and Mr. Frederick Schierer. Both said it was a source of gratification to them to see the ever-increasing interest that enters into the arrangements to make the celebrations more and more a success each year. They spoke also of the success of the firm and of the bright prospects the future offers for the business.

The firm gave away two thousand one-pound packages of choice candy to the children in the afternoon.

The house of Knabe, which was started fifty-eight years ago by William Knabe, an expert German mechanic and piano maker, is now in the third generation. It is one of the oldest and most renowned concerns in the piano manufacturing industry in this country. The business, founded by William Knabe, was brought to the highest point of success by his son, Ernst Knabe, who died but a short time

ago, and by his son-in-law, Chas. Keidel, a man of consummate financial and business ability, who is the present head of the house, as he has practically been its guiding spirit for years past. With him are associated the third generation in the persons of Ernest J. Knabe, Jr., and William Knabe, sons of the deceased Ernst Knabe, together with his own son, Charles Keidel, Jr. All these three young men, who have already displayed exceptional ability, have received, besides a college and business education, a thorough practical training in every department of the factory, for this great house has always recognized that it is in the factory that its reputation for progressive improvement, as well as for the maintenance of the highest possible standard of manufacture, must be preserved. After serving a thorough apprenticeship in the manufacturing, as well as business, departments of the house, they have already for a number of years past taken active part in the management of the various manufacturing and mercantile departments of this great concern, proving themselves to have inherited the eminent talents of their parents, and following in their footsteps in the road of progress. In 1889 the house was formed into a corporation, and its present officers are: Chas. Keidel, president; Ernest J. Knabe, Jr., vice president; Charles Keidel, Jr., treasurer, and William Knabe, secretary.

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'T was practice night; the Darktown band
With discord filled the air;
The leader wildly rapped the stand,
And swore a mighty swear.

With lowering brow and angry mien
He scanned each kinky head:
"De Trombone an' two babs behine,"
In thunder tones he said.

The trombone man, with injured look,
And manner ill at ease,
Said, "Down mine me, I kin ketch up
Wid you all soon's I please."

Mme. Patti is the best-paid woman in the world. She receives \$5,000 for an evening's work. Melba's fee, whether for concert or opera, is never less than \$1,000. Mmes. Eames and Nordica each receive \$700 for a night's work. Calve receives \$600 as a reward for setting free the music in her throat. Scalchi has a sliding scale from \$300 to \$600 for opera, and \$150 to \$300 for concert work. Clementine de Vere is about the best paid of concert singers, getting \$350 an evening. Mme. Marchesa, the famous European teacher, received at one time \$7.50 per pupil for class work. Miss Aus der Ohe, the pianist, receives \$200 for one evening's performance. Camillo Urso and Maud Powell, violinists, get from \$150 to \$200 per evening.

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Mr. Nikisch, formerly conductor of the Boston Symphony Orchestra, who made his London debut this summer as conductor of Mayer's orchestral concerts, has just been appointed conductor of the famous Gewandhaus concerts in Leipzig, in succession to the veteran Dr. Reinecke, who, after thirty-five years of service, has retired to private life. The Gewandhaus concerts date from the time of Bach, but they were interrupted by the Seven Years' War. The band, which now numbers eighty, then consisted of only sixteen players. Mendelssohn, who was appointed in 1835, was, of course, the greatest of the Gewandhaus conductors, but his successors were all eminent men.

Edouard Remenyi, the violinist, will make another American tour, and his season of 1895-96 will be one of considerable importance, as immediately after ending the season in the United States Mr. Remenyi, who is solo violinist to his Imperial and Royal Majesty, the Emperor of Austria and King of Hungary, is called back to his own country to assist in the celebration of the Millennium of the Magyars, which will continue during the whole year throughout Hungary; and it is to participate in these national festivities that Mr. Remenyi, as one of Hungary's favorite artists and patriots, is called to return.

The following will be Mr. Paderewski's route for the season 1895-96: October 30, New York, Polish Fantasia with Damrosch Orchestra; November 2, New York, First Recital; November 6, Philadelphia; November 9, New York, Second Recital; November 11, Brooklyn; November 13, Philadelphia; November 16, New York; November 19, Boston with Boston Symphony Orchestra; November 21, Portland, Maine; November 22, Portland, Maine; November 23, Boston; November 25, Worcester; November 27, Springfield; November 28, Troy; November 30, Boston; December 2, Hartford; December 3, New Haven; December 5, Providence; December 7, Boston; December 9, Philadelphia; December 10, Washington; December 11, Baltimore; December 13, Washington; December 15, Pittsburg; December 18, Pittsburg; December 19, Cleveland; December 21, Buffalo.

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Grand opera in this country is becoming a serious question of finance. The New York Press refers to the subject as follows:

"Great singers will not cross the ocean without a guaranty of almost double the salary they receive in Europe. It is doubtful whether Sir Augustus Harris pays Mme. Patti \$2,000 a night. Calve must sing two years at home for the \$100,000 that Abbey & Grau have offered her for fifty odd performances next season. Mme. Melba offered to sing in Paris for \$300 a night, while at the Metropolitan next winter she will receive \$1,500. Emma Eames was engaged in Paris for \$200 a night; with us she had \$600. Tamagno drew \$1,600 a night out of the Metropolitan treasury, although no impresario in Europe could afford to pay over \$1,000 for the Italian's services. Jean de Reszke's salary and percentages often amounted to \$2,000 a night, and if he receives half that amount at Bayreuth this summer we are mistaken in Cosima Wagner."

Theodore B. Spiering, the well-known solo violinist, was married Oct. 2nd, at New York, to Miss Frida Mueller, the charming and accomplished daughter of Wilhelm Mueller, editor of "Puck." The happy couple take with them the congratulations of a host of friends. They will reside in Chicago, where Mr. Spiering has an elegant studio at Steinway Hall.

John Philip Sousa's new comic opera, "El Capitán," at which he is now busily engaged, will be produced by the DeWolf Hopper Opera Company at Boston, in the Tremont Theatre, on April 13th, 1896, and will be heard in New York on April 20th, one week later.

Miss Wilhelmine Trenchery, of Alton, gave a very delightful entertainment at her residence in honor of Mr. and Mrs. Whitmore, of Omaha. There were forty guests present and a splendid programme of musical numbers was rendered by the leading talent of Alton. Among those who participated were Mrs. H. P. Whitmore, Miss Trenchery, Mrs. C. B. Rohland, the Misses Phinney, Miss Holt, Mr. Wm. D. Armstrong and Mr. Geo. Vieh. Special feature of the occasion was the dancing of a minuet in costume of the little daughter of Mr. and Mrs. Whitmore.

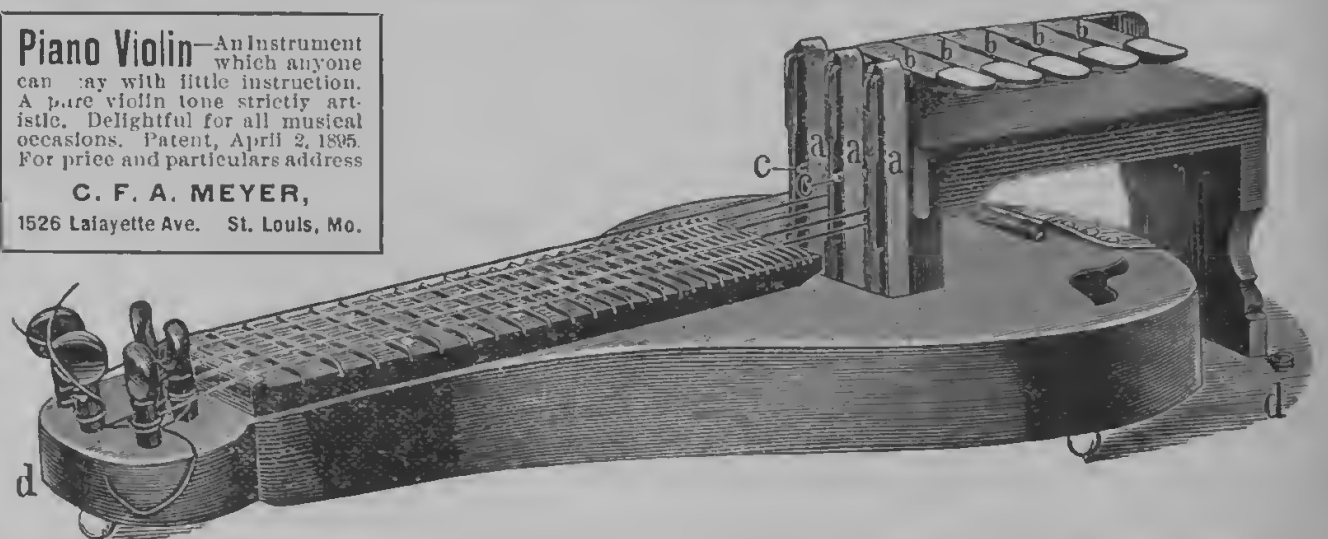
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